



Southern Methodist University

Meadows School of the Arts, Division of Music

MUTH 1130 (001), Musicianship II, Spring 2017

Mondays and Fridays, 8:00 – 8:50 a.m., OFAC 1050

Grading Options: Letter (+/-) only; Pass/Fail is not available for this course

Instructor: Michael Lively, Ph.D.

Office location: B076

Open office hours: MWF 10:00 – 11:00 a.m., T Th 11:00 a.m. – 12:00 p.m.

Email: mtlively@smu.edu

*My sincere desire is for every one of my students to succeed – otherwise, I wouldn't be here!
Please contact me immediately with any concerns, circumstances, or issues that may impede your success.*

I. RATIONALE

This course is designed to develop basic musicianship skills, including the ability to hear and sing music notation and to notate heard music. These skills will be developed in terms of pitch, rhythm, and harmony via sight singing and dictation. Improving these fundamental skills will increase the likelihood of student success throughout the music curriculum and in later professional life.

II. COURSE AIMS AND LEARNING OUTCOMES

By the end of this course, each student should be able to:

- Define theoretical terms related to aural skills as discussed in class (solfege, etc.)
- Classify heard musical elements theoretically (e.g. major scale vs. minor, etc.)
- Modify a given element intelligently, e.g. hearing a major triad and singing a minor one
- Analyze a piece's rhythm and pitch content to convert it to notation (dictation)
- Perform a short piece at sight using solfege syllables
- Evaluate the dictations of others according to the style and terminology covered in class

These learning outcomes are based on Bloom's Taxonomy: Knowledge (define, repeat), Comprehension (classify, convert), Application (demonstrate, modify, arrange), Analysis (infer, estimate), Synthesis (create, design), Evaluation (critique, justify, discriminate).

III. COURSE DESCRIPTION

- Beginning studies in solfeggio, melodic and harmonic dictation. Must be taken in sequence.
- Prerequisite: MUTH 1129, 1229.
- Corequisite: MUTH 1230. Required of all majors. **You should also be enrolled in MUTH 1230 at this time. See me if you are not.**
- This course will focus on dictation and sight-singing using diatonic melodies derived from the tonic and dominant in major and minor keys. Rhythms will utilize beat units and beat divisions in both simple and compound meters.

IV. COURSE REQUIREMENTS, EXPECTATIONS, AND POLICIES AND POLICIES

1. Attendance and Participation Policy

- Prompt attendance is vital. Absences and tardiness will affect your grade as follows:
Attendance will be taken at each class meeting.
Each unexcused absence will result in approximately a one percent reduction in your grade for the course.
Being late for class will result in a lower grade for "participation." For an absence to be excused you must

notify the instructor in writing prior to the date of the excused absence. Oversleeping, family reunion trips, vacations, etc. will not be considered as excused absences.

- Make-up work:

It is the student's responsibility to obtain handouts, notes, and assignments for all classes missed. Consult the course emails or the Canvas page for more information.

Late homework must be turned in **within one calendar week** of the absence. Otherwise, a zero will be recorded in the gradebook.

- Absences on exam days:

Missing an exam is a serious issue. Exams missed due to *planned, excused* absences (including extracurricular activities and religious observance) must be made-up **before** the exam date.

Other *excused* absences on test days will be considered on a case by case basis. Late exams must be taken **within one calendar week** of the absence. **In all cases, exams that are not taken will result in a zero (0) for that exam grade.**

Regarding the final examination: The final examination day and time are established by the university and cannot be changed. Please plan accordingly. **Make-ups will not be offered after the final exam date. In all cases, a missed final exam will result in a zero (0) being recorded for the final exam.**

2. Course Materials

Robert W. Ottman, *Music for Sight Singing* (9th edition)

Michael Lively, *Keyboard Musicianship* (PDF file)

Music paper (available in the first course email and the Canvas page), pencils and erasers

3. Activities, Assignments, and Grading Policy

Grading Policy

You will be graded on a one-thousand-point scale based upon the following aspects of your work in this class:

Dictation Quizzes (10 x 30)	300 points
Sight Singing Exam #1	50 points
Sight Singing Exam #2	100 points
Sight Singing Exam #3	50 points
Final Exam (Sight Singing)	100 points
Keyboard Exam #1	50 points
Keyboard Exam #2	100 points
Keyboard Exam #3	50 points
Final Exam (Keyboard)	100 points
Attendance and Participation	100 points
Total	1,000 points

Ten weekly quizzes will be given in class during the semester. "Make-up" quizzes will not be scheduled later than one week after the original date of the quiz.

Grade	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	F
Range	920-1,000	900-919	870-899	820-869	800-819	770-799	720-769	700-719	670-699	620-669	600-619	0-599
GPA points	4.0	3.7	3.3	3.0	2.7	2.3	2.0	1.7	1.3	1.0	0.7	0.0

5. Academic Honesty and Misconduct: You are bound by the Honor Code and the SMU Student Code of Conduct. For complete details, see: http://smu.edu/studentlife/studenthandbook/PCL_05_HC.asp and http://smu.edu/studentlife/studenthandbook/PCL_03_Conduct_Code.asp

6. Disability Accommodations: Students needing academic accommodations for a disability must first register with Disability Accommodations & Success Strategies (DASS). Students can call 214-768-1470 or visit <http://www.smu.edu/Provost/ALEC/DASS> to begin the process. Once registered, students should then schedule an appointment with the professor as early in the semester as possible, present a DASS Accommodation Letter, and make appropriate arrangements. Please note that accommodations are not retroactive and require advance notice to implement.

7. Religious Observance: Religiously observant students wishing to be absent on holidays that require missing class should notify their professors in writing at the beginning of the semester, and should discuss with them, in advance, acceptable ways of making up any work missed because of the absence. (See University Policy No. 1.9.)

8. Excused Absences for University Extracurricular Activities: Students participating in an officially sanctioned, scheduled University extracurricular activity will be given the opportunity to make up class assignments or other graded assignments missed as a result of their participation. It is the responsibility of the student to make arrangements with the instructor prior to any missed scheduled examination or other missed assignment for making up the work. (University Undergraduate Catalogue)

V. PRELIMINARY SCHEDULE OF CLASSES, EVENTS AND ASSIGNMENTS

Major Course Assignments and Examinations:

Exam #1- February 13-17
Exam #2- March 20-24
Exam #3- April 17-21
Final Exam- Monday, May 15, 8:00 am - 11:00 am

Calendar of Classes, Sessions, Activities, Readings, Examinations & Assignments:

COURSE CALENDAR			
Week	Date	Topic	Evaluation
1	1-23 1-27	Triad Identification (Root Position)	Quiz #1
2	1-30 2-3	Interval Identification	Quiz #2
3	2-6 2-10	Triads, Root Position and Inversions	Quiz #3
4	2-13 2-15 2-17	Sight Singing: Intervals, Triads, and Inversions Keyboard: Intervals, Triads, and Inversions	Exam #1 (2-13, 2-15, 2-17)
5	2-20 2-24	Melodic Dictation (Minor Keys)	Quiz #4
6	2-27 3-3	Melodic Dictation (Minor Keys: Leaps within the Tonic and Dominant Triads)	Quiz #5
7	3-6 3-10	Melodic Dictation (Alto and Tenor Clefs)	Quiz #6

8	3-20 3-22 3-24	Sight Singing: Speaking and Conducting Rhythms; Singing Melodies (Minor Keys: Leaps within the Tonic and Dominant Triads) Keyboard: Intervals; Root-Position Triads	Exam #2: (3-20, 3-22, 3-24)
9	3-27 3-31	Harmonic Dictation (Tonic, Dominant, and Subdominant)	Quiz #7
10	4-3 4-7	Harmonic Dictation (Diatonic Sonorities)	Quiz #8
11	4-10	Harmonic Dictation (Diatonic Sonorities and Inversions)	N/A
12	4-17 4-19 4-21	Sight Singing: Arpeggios (Diatonic Sonorities) Keyboard: Melodic Transposition and Melodic Harmonization	Exam #3 (4-17, 4-19, 4-21)
13	4-24 4-28	Identification of Phrases and Periods	Quiz #10
14	5-1 5-5	Review for Final Exam	N/A
15	5-8	Review for Final Exam	N/A

Final Exam- Monday, May 15, 8:00 am - 11:00 am

This syllabus is subject to change. Changes will be announced in class and posted on the Canvas page.



Southern Methodist University

Meadows School of the Arts, Division of Music

MUTH 1230 (001), Music Theory II, Spring 2017

Tuesdays and Thursdays, 8:30 – 9:20 a.m., OFAC 1050

Grading Options: Letter (+/-) only; Pass/Fail is not available for this course

Instructor: Michael Lively, Ph.D.

Office location: OFAC B076

Open office hours: MWF, 10:00 – 11:00 a.m., T Th 11:00 a.m. – 12:00 p.m.

Email: mtlively@smu.edu

*My sincere desire is for every one of my students to succeed – otherwise, I wouldn't be here!
Please contact me immediately with any concerns, circumstances, or issues that may impede your success.*

I. RATIONALE

This course is designed to develop competency in music theory, including terms, symbols, practices, and conventions of Western music. The conceptual focus of the course is on harmonic theory (especially chromatic harmony) normative to the late Baroque Period, the Classical Period, and the Nineteenth Century. This study is required to facilitate performance as well as theoretical understanding and provide practical application of such knowledge to the scholarship, performance, and pedagogy of music.

II. COURSE AIMS AND LEARNING OUTCOMES

By the end of this course, each student should be able to:

- Define theoretical terms related to chromatic music as discussed in class
- Classify elements and structures in a given piece of music using appropriate terminology
- Modify a given element intelligently, e.g. changing a Fr+6 to a Ger+6.
- Analyze a piece of music globally on a level appropriate to the student's theoretical expertise
- Create a short musical example demonstrating an understanding of theoretical concepts covered in this class
- Evaluate the music of others according to the style and terminology covered in class

These learning outcomes are based on Bloom's Taxonomy: Knowledge (define, repeat), Comprehension (classify, convert), Application (demonstrate, modify, arrange), Analysis (infer, estimate), Synthesis (create, design), Evaluation (critique, justify, discriminate).

Specifically, this course fulfills the departmentally-determined outcomes listed below:

1. Analyze chords within vocal and instrumental textures.
2. Write harmonic progressions demonstrating correct voice-leading techniques.
3. Recognize and describe the distinction between the harmonic and melodic/linear functions of chords.
4. Identify and analyze diatonic modulations.
5. Identify the various types of embellishing tones.
6. Correctly apply embellishments to a pre-existing basic harmonic texture. (This allows for an introduction to basic species counterpoint.)
7. Define and identify the simple binary, rounded binary, and simple ternary forms.

III. COURSE DESCRIPTION

- Diatonic and chromatic harmony, figured bass, part-writing, analysis. MUTH 1230 is the second semester of a four- semester theory sequence for music majors and minors.
- Topics will include:
 - Basic voice-leading principles
 - Cadences, phrases, periods
 - Nonchord tones
 - Seventh chords (analysis and part-writing)
 - Secondary dominants and secondary LT harmonies
 - deceptive resolutions and sequence patterns (analysis and part-writing)
- Fundamental music theory knowledge (staves, clefs, note reading, scales, key signatures, part-writing) is assumed.
- **Prerequisites: MUTH 1229, 1129. Corequisite: MUTH 1130.** Required of all majors. You should also be enrolled in MUTH 1130 at this time. See me if you are not.

IV. COURSE REQUIREMENTS, EXPECTATIONS, AND POLICIES AND POLICIES

Attendance and Participation Policy

- Prompt attendance is vital. Absences and tardiness will affect your grade as follows:
 - Attendance will be taken at each class meeting.
 - Each unexcused absence will result in approximately a one percent reduction in your grade for the course. Being late for class will result in a lower grade for “participation.” For an absence to be excused you must notify the instructor in writing prior to the date of the excused absence. Oversleeping, family reunion trips, vacations, etc. will not be considered as excused absences.
- Make-up work:
 - It is the student’s responsibility to obtain handouts, notes, and assignments for all classes missed. Consult the course emails or the Canvas page for more information.
 - Late homework must be turned in **within one calendar week** of the absence. Otherwise, a zero will be recorded in the gradebook.
- Absences on exam days:
 - Missing an exam is a serious issue. Exams missed due to *planned, excused* absences (including extracurricular activities and religious observance) must be made-up **before** the exam date.
 - Other *excused* absences on test days will be considered on a case by case basis. Late exams must be taken **within one calendar week** of the absence. **In all cases, exams that are not taken will result in a zero (0) for that exam grade.**

Course Materials

Kostka-Payne, *Tonal Harmony* (7th edition)
 Kostka-Payne, *Tonal Harmony Workbook* (7th edition)

Activities, Assignments, and Grading Policy **Activities, Assignments, and Grading Policy:**

Grading Policy

You will be graded on a one-thousand-point scale based upon the following aspects of your work in this class:

Assignments (8 x 25)	200 points
Quizzes (8 x 25)	200 points
Exam #1	100 points
Exam #2	100 points
Exam #3	100 points

Final Exam	200 points
Attendance and Participation	100 points
Total	1,000 points

Eight weekly quizzes will be given in class during the semester. "Make-up" quizzes will not be scheduled later than one week after the original date of the quiz. Homework assignments will not be accepted more than one week after the original due date.

Grade	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	F
Range	920-1,000	900-919	870-899	820-869	800-819	770-799	720-769	700-719	670-699	620-669	600-619	0-599
GPA points	4.0	3.7	3.3	3.0	2.7	2.3	2.0	1.7	1.3	1.0	0.7	0.0

Academic Honesty and Misconduct: You are bound by the Honor Code and the SMU Student Code of Conduct. For complete details, see: http://smu.edu/studentlife/studenthandbook/PCL_05_HC.asp and http://smu.edu/studentlife/studenthandbook/PCL_03_Conduct_Code.asp

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Religious Observance: Religiously observant students wishing to be absent on holidays that require missing class should notify their professors in writing at the beginning of the semester, and should discuss with them, in advance, acceptable ways of making up any work missed because of the absence. (See University Policy No. 1.9.)

Excused Absences for University Extracurricular Activities: Students participating in an officially sanctioned, scheduled University extracurricular activity will be given the opportunity to make up class assignments or other graded assignments missed as a result of their participation. It is the responsibility of the student to make arrangements with the instructor prior to any missed scheduled examination or other missed assignment for making up the work. (University Undergraduate Catalogue)

V. PRELIMINARY SCHEDULE OF CLASSES, EVENTS AND ASSIGNMENTS

Major Course Assignments and Examinations:

Exam #1- February 16
Exam #2- March 23
Exam #3- April 20
Final Exam- Saturday, May 13, 8:00 am – 11:00 am

Calendar of Classes, Sessions, Activities, Readings, Examinations & Assignments:

COURSE CALENDAR			
Week	Date	Topic	Assignment
1	1-24 1-26	Harmonic Progression and the Sequence	N/A
2	1-31 2-2	Triads in First Inversion	Assignment #1 Quiz #1
3	2-7 2-9	Triads in Second Inversion	Assignment #2 Quiz #2
4	2-14 2-16	Review	Exam #1 (2-16)
5	2-21 2-23	Cadences, Phrases, and Periods	Assignment #3 Quiz #3
6	2-28 3-2	Nonchord Tones	Assignment #4 Quiz #4
7	3-7 3-9	Nonchord Tones	Assignment #5 Quiz #5
8	3-21 3-23	Review	Exam #2: (3-23)
9	3-28 3-30	The V ⁷ Chord	Assignment #6 Quiz #6
10	4-4 4-6	The II ⁷ and VII ⁷ Chords	Assignment #7 Quiz #7
11	4-11 4-13	Diatonic Seventh Chords	Assignment #8 Quiz #8
12	4-18 4-20	Review	Exam #3 (4-20)
13	4-25 4-27	Secondary Functions	N/A
14	5-2 5-4	Review	N/A

Final Exam- Saturday, May 13, 8:00 am – 11:00 am

This syllabus is subject to change. Changes will be announced in class and posted on the Canvas page.



Southern Methodist University

Meadows School of the Arts, Division of Music

MUTH 2130 (002), Musicianship IV, Spring 2017

Mondays and Fridays, 9:00 – 9:50 a.m., OFAC 2030

Grading Options: Letter (+/-) only; Pass/Fail is not available for this course

Instructor: Michael Lively, Ph.D.

Office location: OFAC B076

Open office hours: MWF, 10:00 – 11:00 a.m., T Th 11:00 a.m. – 12:00 p.m.

Email: mtlively@smu.edu

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Please contact me immediately with any concerns, circumstances, or issues that may impede your success.*

I. RATIONALE

This course is designed to develop basic musicianship skills, including the ability to hear and sing music notation and to notate heard music. These skills will be developed in terms of pitch, rhythm, and harmony via sight singing and dictation. Improving these fundamental skills will increase the likelihood of student success throughout the music curriculum and in later professional life.

II. COURSE AIMS AND LEARNING OUTCOMES

By the end of this course, each student should be able to:

- Define theoretical terms related to aural skills as discussed in class (solfege, secondary functions, etc.)
- Classify heard musical elements theoretically (e.g. modal mixture, etc.)
- Modify a given element intelligently, e.g. hearing a melody and adding chromatic inflections
- Analyze a piece's rhythm and pitch content to convert it to notation (dictation), with some chromatic harmony
- Perform a short piece (including chromatic pitches) at sight using solfege syllables
- Evaluate the performances of others according to the style and terminology covered in class

These learning outcomes are based on Bloom's Taxonomy: Knowledge (define, repeat), Comprehension (classify, convert), Application (demonstrate, modify, arrange), Analysis (infer, estimate), Synthesis (create, design), Evaluation (critique, justify, discriminate).

Specifically, this course fulfills the departmentally-determined outcomes listed below:

Speak (using a neutral syllable or rhythmic solfege) and conduct rhythmic patterns (with preparation and at sight) that exhibit more complex examples of tuplets (borrowed divisions), asymmetrical meters, changing meters, and asymmetrical subdivisions of the beat.

Sing (with any appropriate solmization method), identify, and notate modal, whole-tone, pentatonic, octatonic, and chromatic scales (other nondiatonic and symmetric scales at instructor's discretion).

Sing (with preparation and at sight) using any appropriate solmization method melodies in treble, bass, alto, and tenor clefs using extensive chromaticism, distant modulations, and rhythmic complexities.

Sing (with preparation and at sight) and notate from dictation: extended tonal and nontonal melodies, pitch-class sets, and twelve-tone rows using any appropriate solmization method.

Notate bass/soprano lines and chord symbols of harmonic progressions using embellished outer voices, chromaticism, and modulations.

Identify examples of contemporary harmonic devices such as extended tertian chords; polychords; quartal, quintal and secundal chords; and planing.

Sing an appropriate part in ensemble textures of two, three, and four voices.

Improvise melodies and exercises vocally and on the primary instrument utilizing techniques covered in class.

On the keyboard:

Play modal, octatonic, chromatic, pentatonic, and whole-tone scales from any given note, one or two hands.

Play progressions including distant modulations and chromaticism (specific vocabulary at instructor's discretion).

Play, transpose, invert, retrograde, and rhythmically modify pitch-class sets.

Continue play-and-sing exercises and transposition exercises.

Play examples of polychords; quartal, quintal, and secundal chords; planing.

III. COURSE DESCRIPTION

Continuation of Musicianship I, II, and III. Solfeggio, melodic and harmonic dictation employing chromaticism, 20th-century materials. Must be taken in sequence.

Prerequisites: MUTH 1130, 1230

Corequisite: MUTH 2230. Required of all majors. **You should also be enrolled in MUTH 2230 at this time. See me if you are not.**

IV. COURSE REQUIREMENTS, EXPECTATIONS, AND POLICIES AND POLICIES

Attendance and Participation Policy

- Prompt attendance is vital. Absences and tardiness will affect your grade as follows:

Attendance will be taken at each class meeting.

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Being late for class will result in a lower grade for "participation." For an absence to be excused you must notify the instructor in writing prior to the date of the excused absence. Excused absences:

Oversleeping, family reunion trips, vacations, etc. will not be considered as excused absences.

- Make-up work:

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Course Materials

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Michael Lively, *Keyboard Musicianship* (PDF file)

Music paper (available in the first course email and the Canvas page), pencils and erasers

Activities, Assignments, and Grading Policy

Grading Policy

You will be graded on a one-thousand-point scale based upon the following aspects of your work in this class:

Dictation Quizzes (10 x 30)	300 points
Sight Singing Exam #1	50 points
Sight Singing Exam #2	100 points
Sight Singing Exam #3	50 points
Final Exam (Sight Singing)	100 points
Keyboard Exam #1	50 points
Keyboard Exam #2	100 points
Keyboard Exam #3	50 points
Final Exam (Keyboard)	100 points
Attendance and Participation	100 points
Total	1,000 points

Ten weekly quizzes will be given in class during the semester. "Make-up" quizzes will not be scheduled later than one week after the original date of the quiz.

Grade	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	F
Range	920-1,000	900-919	870-899	820-869	800-819	770-799	720-769	700-719	670-699	620-669	600-619	0-599
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Academic Honesty and Misconduct: You are bound by the Honor Code and the SMU Student Code of Conduct. For complete details, see: http://smu.edu/studentlife/studenthandbook/PCL_05_HC.asp and http://smu.edu/studentlife/studenthandbook/PCL_03_Conduct_Code.asp

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V. PRELIMINARY SCHEDULE OF CLASSES, EVENTS AND ASSIGNMENTS

Major Course Assignments and Examinations:

Exam #1- February 13-17
Exam #2- March 20-24
Exam #3- April 17-21
Final Exam- Friday, May 12, 8:00 am - 11:00 am

Calendar of Classes, Sessions, Activities, Readings, Examinations & Assignments:

COURSE CALENDAR			
Week	Date	Topic	Evaluation
1	1-23 1-27	Atonal Melodies	Quiz #1
2	1-30 2-3	Atonal Melodies	Quiz #2
3	2-6 2-10	Atonal Melodies	Quiz #3
4	2-13 2-15 2-17	Sight Singing: Tonal Indexing Keyboard: Atonal Simultaneities	Exam #1 (2-13, 2-15, 2-17)
5	2-20 2-24	Tonal Scales	Quiz #4
6	2-27 3-3	Modal Scales	Quiz #5
7	3-6 3-10	Non-Diatonic Modes	Quiz #6
8	3-20 3-22 3-24	Sight Singing: Modal Scales Keyboard: Non-Diatonic Modes	Exam #2: (3-20, 3-22, 3-24)
9	3-27 3-31	Interval Identification	Quiz #7
10	4-3 4-7	Interval Identification	Quiz #8
11	4-10 4-14	Interval Identification	Quiz #9
12	4-17 4-19 4-21	Sight Singing: 12-Tone Rows Keyboard: Serial Functions	Exam #3 (4-17, 4-19, 4-21)

13	4-24 4-28	Atonal Pitch Sets	Quiz #10
14	5-1 5-5	Review	N/A
15	5-8	Review	N/A

Final Exam- Friday, May 12, 8:00 am - 11:00 am

This syllabus is subject to change. Changes will be announced in class and posted on the Canvas page.



Southern Methodist University

Meadows School of the Arts, Division of Music

MUTH 2230 (002), Music Theory IV, Spring 2017

Tuesdays and Thursdays, 9:30 – 10:50 a.m., OFAC 2030

Grading Options: Letter (+/-) only; Pass/Fail is not available for this course

Instructor: Michael Lively, Ph.D.

Office location: OFAC B076

Open office hours: MWF, 10:00 – 11:00 a.m., T Th 11:00 a.m. – 12:00 p.m.

Email: mtlively@smu.edu

*My sincere desire is for every one of my students to succeed – otherwise, I wouldn't be here!
Please contact me immediately with any concerns, circumstances, or issues that may impede your success.*

I. RATIONALE

This course is designed to develop competency in beginning/intermediate music theory, including terms, symbols, practices, and conventions of Western music. The conceptual focus of the course is on approaches to music normative to the 20th and 21st centuries. This study is required to facilitate performance as well as theoretical knowledge and provide practical application of such knowledge to the study and teaching of music.

II. COURSE AIMS AND LEARNING OUTCOMES

By the end of this course, each student should be able to:

- Define theoretical terms related to music as discussed in class
- Classify elements and structures in a given piece of music using appropriate terminology
- Modify a given element intelligently, e.g. changing a major scale to the Lydian mode
- Analyze a piece of music globally on a level appropriate to the student's theoretical expertise
- Create a short musical example demonstrating an understanding of theoretical concepts covered in this class
- Evaluate the music of others according to the style and terminology covered in class

These learning outcomes are based on Bloom's Taxonomy: Knowledge (define, repeat), Comprehension (classify, convert), Application (demonstrate, modify, arrange), Analysis (infer, estimate), Synthesis (create, design), Evaluation (critique, justify, discriminate).

III. COURSE DESCRIPTION

Continuation of Theory I, II, and III covering 20th century repertoires. Emphasis on traditional harmonization exercises, beginning studies in musical form and introduction to current analytical methods. MUTH 2230 is the fourth semester of a four semester theory sequence for music majors and minors.

- An overview of late nineteenth-century harmonic and contrapuntal developments
- An introduction to "Neo-Riemannian" theory.
- An examination of important stylistic genres of the 20th century: impressionism, expressionism, primitivism, neoclassicism, neo-romanticism, minimalism, serialism
- Synthetic scales, extended tertian harmonies, and non-tertian harmonies
- New developments in rhythm and meter
- Atonal theory/pitch-class set theory
- Dodecaphonic analysis including matrices and associated terminology
- Total serialism, aleatory/chance music

- New textural approaches and electronic music (time permitting)
- Application of linear and Schenkerian approaches to various contexts (time permitting)

First-year music theory knowledge (staves, clefs, note reading, scales, key signatures, intervals, chords, part writing, etc.) is assumed. N.B. this class is not a repeat of previous courses. It may be beneficial for you to review earlier material on your own.

Prerequisites: MUTH 1229, 1230, 1129, 1130, 2129, 2229. Corequisite: MUTH 2130. Required of all majors. You should be enrolled in MUTH 2130 at this time. See me if you are not.

IV. COURSE REQUIREMENTS, EXPECTATIONS, AND POLICIES

1. Attendance and Participation Policy

- Prompt attendance is vital. Absences and tardiness will affect your grade as follows:
Attendance will be taken at each class meeting.
Each unexcused absence will result in approximately a one percent reduction in your grade for the course. Being late for class will result in a lower grade for “participation.” For an absence to be excused you must notify the instructor in writing prior to the date of the excused absence. Excused absences: Oversleeping, family reunion trips, vacations, etc. will not be considered as excused absences.
- Make-up work:
It is the student’s responsibility to obtain handouts, notes, and assignments for all classes missed. Consult the course emails or the Canvas page for more information.
Late homework must be turned in **within one calendar week** of the absence. Otherwise, a zero will be recorded in the gradebook.
- Absences on exam days:
Missing an exam is a serious issue. Exams missed due to *planned, excused* absences (including extracurricular activities and religious observance) must be made-up ***before*** the exam date. Other *excused* absences on test days will be considered on a case by case basis. Late exams must be taken **within one calendar week** of the absence. **In all cases, exams that are not taken will result in a zero (0) for that exam grade.**

2. Course Materials

Kostka-Payne, *Tonal Harmony* (7th edition)
Kostka-Payne, *Tonal Harmony Workbook* (7th edition)

3. Activities, Assignments, and Grading Policy Activities, Assignments, and Grading Policy:

Grading Policy

You will be graded on a one-thousand-point scale based upon the following aspects of your work in this class:

Assignments (8 x 25)	200 points
Quizzes (8 x 25)	200 points
Exam #1	100 points
Exam #2	100 points
Mid-Term Project	100 points
Final Presentation	200 points
Attendance and Participation	100 points
Total	1,000 points

Eight weekly quizzes will be given in class during the semester. "Make-up" quizzes will not be scheduled later than one week after the original date of the quiz. Homework assignments will not be accepted more than one week after the original due date.

Grade	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	F
Range	920-1,000	900-919	870-899	820-869	800-819	770-799	720-769	700-719	670-699	620-669	600-619	0-599
GPA points	4.0	3.7	3.3	3.0	2.7	2.3	2.0	1.7	1.3	1.0	0.7	0.0

5. Academic Honesty and Misconduct: You are bound by the Honor Code and the SMU Student Code of Conduct. For complete details, see: http://smu.edu/studentlife/studenthandbook/PCL_05_HC.asp and http://smu.edu/studentlife/studenthandbook/PCL_03_Conduct_Code.asp

6. Disability Accommodations: Students needing academic accommodations for a disability must first register with Disability Accommodations & Success Strategies (DASS). Students can call 214-768-1470 or visit <http://www.smu.edu/Provost/ALEC/DASS> to begin the process. Once registered, students should then schedule an appointment with the professor as early in the semester as possible, present a DASS Accommodation Letter, and make appropriate arrangements. Please note that accommodations are not retroactive and require advance notice to implement.

7. Religious Observance: Religiously observant students wishing to be absent on holidays that require missing class should notify their professors in writing at the beginning of the semester, and should discuss with them, in advance, acceptable ways of making up any work missed because of the absence. (See University Policy No. 1.9.)

8. Excused Absences for University Extracurricular Activities: Students participating in an officially sanctioned, scheduled University extracurricular activity will be given the opportunity to make up class assignments or other graded assignments missed as a result of their participation. It is the responsibility of the student to make arrangements with the instructor prior to any missed scheduled examination or other missed assignment for making up the work. (University Undergraduate Catalogue)

V. PRELIMINARY SCHEDULE OF CLASSES, EVENTS AND ASSIGNMENTS

Major Course Assignments and Examinations:

Exam #1- February 16
Mid-Term Project Due- March 23
Exam #2- April 20
Final Presentations- May 2 and May 4

Calendar of Classes, Sessions, Activities, Readings, Examinations & Assignments:

COURSE CALENDAR			
Week	Date	Topic	Assignment
1	1-24 1-26	Review of 20 th -Century Stylistic Genres	N/A
2	1-31 2-2	Modal Mixture and the Neapolitan (Review)	Assignment #1 Quiz #1
3	2-7 2-9	Augmented Sixth Chords (Review)	Assignment #2 Quiz #2
4	2-14 2-16	Review	Exam #1 (2-16)
5	2-21 2-23	Enharmonic Reinterpretation and Modulation	Assignment #3 Quiz #3

6	2-28 3-2	Extended Tertian Sonorities	Assignment #4 Quiz #4
7	3-7 3-9	Mediant Functions	Assignment #5 Quiz #5
8	3-21 3-23	Review	Mid-Term Project
9	3-28 3-30	Non-Diatonic Modes and Non-Tertian Sonorities	Assignment #6 Quiz #6
10	4-4 4-6	Atonal Analytical Techniques	Assignment #7 Quiz #7
11	4-11 4-13	12-Tone Serialism	Assignment #8 Quiz #8
12	4-18 4-20	Review	Exam #2 (4-20)
13	4-25 4-27	Neo-Riemannian Theory and Schenkerian Analysis	N/A
14	5-2 5-4	Review	Final Presentations

Final Presentations- May 2 and May 4

This syllabus is subject to change. Changes will be announced in class and posted on the Canvas page.



Southern Methodist University

Meadows School of the Arts, Division of Music

MUTH 5150 and MUTH 5250, Advanced Musicianship, Spring 2017

Meetings are arranged on an individual basis

Grading Options: Letter (+/-) only; Pass/Fail is not available for this course

Instructor: Michael Lively, Ph.D.

Office location: TBD

Open office hours: MWF, 10:00 – 11:00 a.m., T Th 11:00 a.m. – 12:00 p.m.

Email: mtlively@smu.edu

*My sincere desire is for every one of my students to succeed – otherwise, I wouldn't be here!
Please contact me immediately with any concerns, circumstances, or issues that may impede your success.*

I. RATIONALE

This course is designed to develop basic musicianship skills, including the ability to hear and sing music notation and to notate heard music. These skills will be developed in terms of pitch, rhythm, and harmony via sight singing and dictation. Improving these fundamental skills will increase the likelihood of student success throughout the music curriculum and in later professional life.

II. COURSE AIMS AND LEARNING OUTCOMES

This course seeks to develop the student's musicianship skills beyond the level attained in the basic two-year sequence of musicianship courses.

III. COURSE DESCRIPTION

- This course seeks to develop the student's musicianship skills beyond the level attained in the basic aural skills sequence of courses.
- Activities of the course include sight reading and improvisation studies in a range of musical styles for both voice and instruments, advanced melodic and harmonic dictation exercises, aural analysis of musical examples from a wide range of style periods, and the use of the keyboard to support the continued development of skills.
- Prerequisites: MUTH 2130 and 1230 for undergraduates; graduate students must pass the theory placement exam or complete all review courses. Permission of instructor.

IV. COURSE REQUIREMENTS, EXPECTATIONS, AND POLICIES AND POLICIES

1. Attendance and Participation Policy

- Prompt attendance is vital. Absences and tardiness will affect your grade as follows:
 - Attendance will be taken at each class meeting.
 - Each unexcused absence will result in approximately a one percent reduction in your grade for the course. Being late for class will result in a lower grade for "participation." For an absence to be excused you must notify the instructor in writing prior to the date of the excused absence. Excused absences: Oversleeping, family reunion trips, vacations, etc. will not be considered as excused absences.
- Make-up work:
 - It is the student's responsibility to obtain handouts, notes, and assignments for all classes missed. Consult the course emails or the Canvas page for more information.
 - Late homework must be turned in **within one calendar week** of the absence. Otherwise, a zero will be recorded in the gradebook.
- Absences on exam days:

Missing an exam is a serious issue. Exams missed due to *planned, excused* absences (including extracurricular activities and religious observance) must be made-up **before** the exam date.

Other *excused* absences on test days will be considered on a case by case basis. Late exams must be taken **within one calendar week** of the absence. **In all cases, exams that are not taken will result in a zero (0) for that exam grade.**

Regarding the final examination: The final examination day and time are established by the university and cannot be changed. Please plan accordingly. **Make-ups will not be offered after the final exam date. In all cases, a missed final exam will result in a zero (0) being recorded for the final exam.**

2. Course Materials

Michael Lively, *Keyboard Musicianship* (PDF file)

Michael Lively, *Exercises for Keyboard Improvisation* (PDF file)

3. Activities, Assignments, and Grading Policy

Grading Policy

You will be graded on a one-thousand-point scale based upon the following aspects of your work in this class:

Sight Singing Exam #1	100 points
Sight Singing Exam #2	100 points
Sight Singing Exam #3	100 points
Final Exam (Sight Singing)	150 points
Keyboard Exam #1	100 points
Keyboard Exam #2	100 points
Keyboard Exam #3	100 points
Final Exam (Keyboard)	150 points
Attendance and Participation	100 points
Total	1,000 points

Grade	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	F
Range	920-1,000	900-919	870-899	820-869	800-819	770-799	720-769	700-719	670-699	620-669	600-619	0-599
GPA points	4.0	3.7	3.3	3.0	2.7	2.3	2.0	1.7	1.3	1.0	0.7	0.0

5. Academic Honesty and Misconduct: You are bound by the Honor Code and the SMU Student Code of Conduct. For complete details, see: http://smu.edu/studentlife/studenthandbook/PCL_05_HC.asp and http://smu.edu/studentlife/studenthandbook/PCL_03_Conduct_Code.asp

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V. PRELIMINARY SCHEDULE OF CLASSES, EVENTS AND ASSIGNMENTS

Meetings times and exam times will be arranged on an individual basis.

Three Exams

Final Exam

This syllabus is subject to change. Changes will be announced in class and posted on the Canvas page.